THE
VVITCH
A New-England Folktale
ウィッチ

A truly creepy horror film, rare in recent years.

～ TIME OUT NEW YORK ～

Received overwhelming acclaim, the most beautiful and terrifying movie ever: "The Witch"

☆ Sundance Film Festival　Director's Award
☆ Independent Spirit Awards　Best Directorial Debut Award
☆ Independent Spirit Awards　Best First Screenplay
☆ Austin Film Critics Society　Best Directorial Debut Award
☆ Boston Film Critics Society　Best New Director Award
☆ Chicago Film Critics Association　Most Promising Filmmaker Award
☆ Empire Award　Best New Actress Award
☆ Empire Award　Best Work Award
☆ Golden Tomato Award　Best Horror Film Award
☆ Gotham Award　Breakthrough Actor Award
☆ London Film Festival　Sutherland Award
☆ New York Film Critics Online　Best New Director Award
☆ St. Louis Film Critics Association　Best Horror/Science Fiction Award
☆ Toronto Film Critics Association　Best Directorial Debut Award
☆ Bram Stoker Award　Best Screenplay Award
(Many other awards)

At film festivals around the world, fans were ecstatic about the movie "The Witch"

Sundance Film Festival／Karlovy Vary International Film Festival／Melbourne International Film Festival／Toronto International Film Festival／Sitges International Fantastic Film Festival／Dracula Film Festival／London Film Festival／New Hampshire Film Festival／Sofia Independent Film Festival／Celluloid Screams: Sheffield Horror Film Festival／São Paulo International Film Festival／Leeds International Film Festival／Cork International Film Festival／Utopia Film Festival／Stockfish Film Festival／Fantasy Filmfest／Titanic International Filmpresence Festival／Imagine Film Festival／IndieLisboa Film Festival／Netia Off Camera International Festival of Independent Cinema／Horrorant Film Festival／Champs-Élysées Film Festival／Monsters of Film, Stockholm／Cinema One Originals Film Festival

CAST

アニヤ・テイラー＝ジョイ『スプリット』

ラルフ・アイネソン『トゥルーナイト』／ケイト・ディッキー『プロメテウス』

ハービー・スクリムショウ／エリー・グレーンジャー／ルーカス・ドーソン

STAFF

監督・脚本:ロバート・エガース

製作:ジェイ・バン・ホイ『やさしい嘘と贈り物』、ラース・カスダン、ジョディ・レドモンド、ダニエル・ベッカーマン『ペイ・ザ・ゴースト　ハロウィンの生贄』、ロドリゴ・テイクセラ
撮影:ジェイリン・ブラシケ／編集:ルイーズ・フォード／音楽:マーク・コーヴェン『キューブ』／キャスティング:カーメル・コクラン／美術:クレイグ・ラスロップ
衣装:リンダ・ミューア『グレン・グールドをめぐる32章』、『エキゾチカ』／提供:A24『ムーンライト』

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http://www.interfilm.co.jp/thewitch/

Only darkness can save the girl . . .

A new dark fantasy horror that was a huge hit across the US.

You still don't know the real "witch movie"...

Commentary

The Witch, winner of the Sundance Film Festival's Best Director award, was a huge hit across the United States, garnering praise for its terrifying portrayal of the darker elements of Grimm's fairy tales, reminiscent of Hansel and Gretel and Little Red Riding Hood, as if they were eternal nightmares. This groundbreaking dark fantasy horror film, which uncovers human suffering, conflict, and the darkness within us all, has won numerous prestigious awards, been invited to 24 film festivals worldwide, and garnered overwhelming support from fans. Director Robert Eggers won the Best Director award at the Sundance Film Festival for this work. His acclaimed directing career led to his next project being chosen to direct a remake of the 1922 horror film Nosferatu, making him one of the most promising new directors. Lead actress Anya Taylor-Joy's stunning presence and critical acclaim in this film led to her being cast as the heroine of M. Night Shyamalan's Split. Two of Hollywood's newest talents and one of the best horror films of recent years are finally coming to Japan.

Story

Is my beloved daughter a witch?

New England, 1630. Father William (Ralph Ineson) and mother Catherine (Kate Dickie) move to a wasteland near a forest with their five children to live a devout Christian life. However, baby Sam is abducted and goes missing. Was it a forest witch or a wolf who took him? The family is in grief, but William begins to suspect that his beautiful daughter Thomasin (Anya Taylor-Joy) is a witch. The family becomes suspicious and eventually falls into the depths of madness...

> Horror films that cut deep into the human heart confront the darkness that society holds, and the darkness within one's own heart.
>
> (Director Robert Eggers)

"Witch"

Production notes

"The Witch" marks the feature film debut of director and screenwriter Robert Eggers. Eggers's work offers a modern take on the time-honored nightmare of witch hunts. The film is set in a time when God-fearing people believed in witches, women who practiced traditional magic and incantations posed a threat to the church and were persecuted. When a child died, it was believed to have been killed by an old woman living on the outskirts of the village. "The Witch" focuses on a devout Puritan family living in a remote area, depicting how their faith is destroyed by a latent fear of the forest. The filmmakers' subtle yet skillful approach weaves terrifying images throughout the film. Winning the Best Director award at the 2015 Sundance Film Festival, "The Witch" created a new sensation in the horror genre. Its terrifying impact on audiences led to its recognition as one of the most terrifying films of the year. "The scenes that send chills through the audience with sound and images are an important element that make this film entertaining, but they're not the main part that asks questions about life," says Eggers, who goes on to emphasize, "There are both light and dark sides to the human heart, and to understand our own true nature, we must dig deep into the dark side. Horror films that cut deep into the human heart are like confronting the darkness that society holds, and also confronting the darkness in one's own heart."

Robert Eggers & "The Witch"

With “The Witch”, Eggers wanted to bring to life on screen the persecution and Puritanism of a time when women were often seen as symbols of darkness and evil (a mindset that still lingers in some repressive societies). Fascinated by what he calls the "dark femininity," he sought to explore the witch legend through the prism of modern life. "The shadow of Salem is very present in our unconscious today," Eggers says. "We're stuck in the same cycle of thought, which is clearly outdated and ugly. Witches are still an expression of the unknown darkness, something people point at and blame."

Eggers grew up watching horror films, particularly the classic Universal horror, the British Hammer Studios, and the atmospheric horror of the mid-1950s through the 1970s. He was also drawn to German Expressionist silent films like “Dr. Caligari” and the works of F.W. Murnau, and indulged in the philosophical dramas of Swedish filmmaker Ingmar Bergman. "To me, Bergman is the most vivid horror

director," Eggers says. "And I'm not just talking about the three films that are categorized as horror. For example, the psychological and emotional torture in “Cries and Whispers” is one of the scariest films I've ever seen."

It was crucial for Eggers to portray the horror roots of "The Witch" as an emotional and psychological struggle.

Survey on witches

The film's development began more than five years ago, and the research and scriptwriting efforts were as intense as the meticulous filming and post-production. Eggers focused first on the script, particularly on the characters' spoken language and crafting realistic dialogue between ordinary farmhands. While writing, he reread Shakespeare's works to immerse himself in the language and the spirit and rhythm of the era, focusing on Jacobean accents. He also drew from contemporary sources, folk tales, and witchcraft pamphlets, incorporating period tabloids, court records, the Geneva Bible, and Puritan diaries into the film's script. Even the prayers recited in the film are abridged versions of actual Puritan prayer manuals. "Many of the words spoken by the children in the film are taken directly from accounts of witchcraft and demonic possession in New England by Cotton Mather and Samuel Willard," he explains.

While researching a project on possession, Eggers found himself captivated by a story: that of Elizabeth Knapp, a Massachusetts girl who suffered from fits and convulsions (which today would be attributed to hormones). When the local pastor came to investigate her, Elizabeth became hysterical, and authorities concluded she was possessed by the devil. "I wanted to explore these witch legends from both the real-life accounts and the fairy tales. At the time, the line between the two was blurred," Eggers says. "I did extensive research in New England, and I heard the same stories and details repeated over and over again: exotic, primitive, surprising, yet simple. When you're in a society where these beliefs exist, the stories become a powerful force that controls the community. This became a key component of the story."

Eggers wrote one draft of the script, then Lars Knudsen and Jay Van Hoy from the production company Parts & Labor joined to refine the story. Another producer, Jody Redmond, contacted Plimoth Plantation, a Massachusetts preserver of the Plymouth Bay Colony circa 1627, to collaborate on the project. Eggers frequented plantations, colonial villages, and libraries, meticulously examining the period architecture of the region where the story is set, down to the chimneys and grubby floors of the country homes where people like William and his family would have lived. "The portrayal of 1630s New England in 'The Witch' couldn't have been realized without the help of Plimoth Plantation," Eggers says. "It's the repository of the best documentation of the early English settlers."

PRODUCTION NOTES

Miraculous Nova

Anya Taylor-Joy

Born in Miami, Florida in 1996. Notable works: "Morgan" (produced by Ridley Scott, 2016), "Split" (directed by M. Night Shyamalan, 2016). When "The Witch" was released in the US, Anya's performance immediately became a hot topic. British newspaper The Guardian nominated her for an Academy Award, and American entertainment magazine Variety praised her, saying, "If there is such a thing as a cinematic prodigy, it is Anya Taylor-Joy."

About Anya Taylor-Joy

Many actresses auditioned for the lead role of Thomasin. The eldest child, Thomasin, gradually rebels against Puritan values and traditions, eventually being accused of being the devil by her family. "I wish there was a story like, 'I found Anya Taylor-Joy selling matches on a street corner in London,'" says director Eggers. "The fact is, I have an incredible casting director, Carmel Cochran, who already knew Anya. I auditioned her and immediately knew she had the essential elements for Thomasin. I initially envisioned her as a more earthy, rustic character, but Anya has a fairytale vibe to her, yet she's also real and down-to-earth. At first glance, I could tell she wouldn't work as an ascetic Puritan, and that's why she was perfect for the role."

Newcomer Taylor-Joy was born in Miami and raised in Argentina, but spent her childhood in London. Her first language is Spanish, however. She had never encountered the Yorkshire accent featured in the script. "When I read the script, I knew straight away that it wasn't Yorkshire, but North Yorkshire," she says. Having traveled around the world as a child, playing around and imitating the accents of her friends from all over the world, she developed an ear for pronunciation. She also studied by watching The Full Monty, and relied on Lucas Dawson, who played her brother and was six years old at the time of filming, to help her improve her accent. "He has a really strong Yorkshire accent," she says. "We'd hang out during breaks and it just picked up on me. When it was my turn, it just flowed so easily."

In a remarkable, breakthrough performance, Taylor-Joy brings a believable and compelling character to the role, as she navigates the physical and emotional turmoil of Puritan adolescence in the remote wilderness. Admitting that her childhood meant she never had a teenage age due to her time spent moving around so much, Taylor-Joy experienced her character's own growing pains. "In that world, little was known about hormone changes in the body, so we hid our sexuality and pretended sexual maturity wasn't happening," she says. "I tried to get the situation and her emotions right. Every time an emotion arises, Thomasin has to stuff it down."

Taylor-Joy was enchanted by Thomasin's fashion sense; even long after filming wrapped, she carried her character's hair ribbon with her wherever she went. "Her fiery spirit is hidden beneath all those layers of clothing, and not just in her costumes. She couldn't understand the Puritan way of life. Every time she tried to follow her intuition or do what she thought was right, she was told not to, that she was wrong. She's a brilliant person at heart, but she's constantly drowning in the reality of her situation," she says. Eggers was similarly captivated by the young star's performance. "Her screen presence was stunning. I don't know what was going on inside her, but her performance was like she was possessed. You could see every thought in her head, every flash of emotion in her eyes. She's a wise, mature actress, and she performs with a weight far beyond her years."

Ralph Ineson

Born in the UK in 1969. Notable works: Shopping (1993), True Knight (1995), Shooting Fish (1997), Harry Potter and the Deathly Hallows: Part 1 (2010), Harry Potter and the Deathly Hallows: Part 2 (2011), Game of Thrones (2012), Guardians of the Galaxy (2014)

About Ralph Ineson

When casting, Eggers sought someone who could play the role of a close-knit Puritan family without smearing the faces of famous actors. British character actor Ralph Ineson, known for his roles in Game of Thrones and the blockbuster films Guardians of the Galaxy and Harry Potter and the Deathly Hallows: Part II, was originally in his sights. With his rough-edged features and strong Northern accent, Ineson inspired Eggers even during the writing stage. Ineson was initially cast as William, the tormented father fighting to protect his family from forces both natural and unnatural. "Ralph is in many ways the father of the film," explains Eggers. "He grew a beard early on, grew long hair, and learned to chop wood. He lost weight for the shoot, and by the time he arrived in Canada he was stern and gaunt. He was basically William. Ineson also had experience directing children's plays (Shakespeare, etc.), which came in handy when he was teaching the child actors Yorkshire accents during rehearsals."

Kate Dickie

Born in the UK in 1971. Notable works: Game of Thrones (2011), Prometheus (2012), The Ending Note of a Seventeen-Year-Old (2012), Filth (2013)

About Kate Dickie

Kate plays William's fervent wife, Catherine. Dickie (Game of Thrones, Prometheus) was the choice. Eggers had discovered her through Canadian producer Daniel Beckerman, and after seeing her performance in Andrea Arnold's increasingly popular drama Red Road, Eggers knew she was the perfect actress for the supporting role, a devout mother who retreats into prayer and hysteria as the terror mounts. When Dickie was cast as Catherine, she had already slimmed down for another role, and her appearance confirmed Eggers's instinct that Kate could bring to life the role of a believer pushed to the brink. "In prep, she was obsessed with the Puritan prayer manual I'd compiled as a resource. I carried it around on my iPad and recited it multiple times between takes. She was always ready for battle. I've never seen an actor perform with such skill and immersion in their roles."

About Children

Eggers worked with UK-based casting director Carmel Cochran to find child actors to play Caleb (Harvey Scrimshaw) and his younger siblings Jonas and Marcie (Lucas Dawson and Ellie Grainger), an ensemble that is part of the film's appeal. The pair canvassed schools across England, finding Scrimshaw and Grainger in Nottingham and Dawson in Yorkshire. "If the kids couldn't speak with a natural regional accent, the performances would lose their authenticity," Eggers says. "Also, due to the nature of some of the scenes, we had a hard time finding parents willing to let their children appear."

Eggers showed the child actors YouTube videos of people in Southeast Asia suffering from demonic possession. "Ellie was so excited, she was rolling around on the floor, twisting her body like the people in the videos," Eggers recalls. "Ralph was using the example of soccer to explain to Herbie how to do the physical movements in that scene. It was a collective effort. That's the heart of the movie. It's all about family," Eggers says. In fact, family and familial love are central themes in the film, as their unity is torn apart by outside forces. "Families suffer the worst possible fate in this story," Eggers says. "The love between them had to be real and believable, and that was what we had in the cast."

The Production Team Responded To The Director's Passion

Director: Robert Eggers

He has worked as art director, art director and director on several short films, and this is his feature debut. He immediately won the Best Director award at the Sundance Film Festival, and has also won many other awards, including Best New Director, Best First Feature and Best Picture. His overwhelming talent was recognized with this film, and he was selected to direct the remake of Nosferatu (1922), a film that remains in the history of horror films, "The Tell-Tale Heart" (2008) and others.

"The Witch" Look

To find the right look for the film, including the levels of light and darkness, Eggers and cinematographer Jarin Blaschke conducted research at Plimoth Plantation, spending considerable time with a light meter to study the darkness of the distinctive cottages inhabited by 17th-century colonists. Their homes were lit by sunlight during the day and by flickering candlelight and fireplaces at night, and The Witch was lit exactly that way. "The flickering and twinkling of light and the darkening of the evening as the sun went down is how people saw it," Blaschke says. "Combined with the authentic acting, costumes, and on-location sets, we hope to transport audiences to 1630s New England."

About Art

Based on architectural drawings of a farmhouse discovered in the Plimoth Plantation library, the original home was built in the woods of northern Ontario, Canada, on the outskirts of the small lumber town of Kiosk. Under the direction of production designer Craig Lathrop, every detail of the original home was meticulously recreated. In building the cabin, Lathrop even enlarged the windows by nearly a third, otherwise it would have been too dark for filming. "Craig is incredibly uncompromising with his set designs, and most of them are authentic structures. Every set in the film is made from materials that a Puritan family would have used in the 1630s, including hand-cut oak paneling and thatched roofs. Period techniques and tools were always used where necessary to create authenticity and accuracy in the world of the film," says Eggers.

Costume designer Linda Muir (of films like "32 Short Films About Glenn Gould" and "Exotica") studied period clothing preserved at Plimouth Plantation and consulted with Stuart Peachey, a leading British researcher into popular clothing. Using these designs, Muir hand-sewed the costumes out of wool and linen, in keeping with Eggers' insistence on period authenticity throughout the film's production. The resulting garments were heavy and restrictive, posing a challenge for the adult actors, who had to juggle farm animals, the dense forest, and each other during filming. "Every time I put on a costume, I wondered, 'How did women dress like that on their own?'" Taylor-Joy says. "It took at least two people to help me get into it. By the second week, I was able to dress myself, and I felt a sense of pride in being able to dress properly as a Puritan woman."

Taylor-Joy also says the costumes helped her understand just how limited women's roles were in their communities at the time. The Puritan era was marked by restrictions and oppression, often aimed at women. "You can really see the difference between men and women in our clothing," she says. "Men, both children and adults, could do whatever they wanted in these big, loose-fitting trousers. And here I was, running and thrashing about in clothes that were so tight I could barely breathe or move. I could barely stand up straight."

About Acoustics

A horror film first and foremost, "The Witch" is steeped in the natural world, meaning its music and sound design needed to be equal parts awe-inspiring, transcendent, and sinister. "The sounds of nature are always there, and they're loud," Eggers explains. "We used the right sounds—the rustling of trees, the creaking of floorboards, the rushing of streams, the shrill rumble of wind—to create a dense ambiance." Mark Coven, the film's composer, has a deep background in music history and is not only knowledgeable about the music of this period, but also excels at creating eerie and unearthly atmospheres. He worked closely with Eggers to transform actual 17th-century hymn music sung by Puritans into dissonant and, at times, hysterical atonal sounds, further amplifying the terror in the film's most terrifying moments.

About Shooting

The Witch crew filmed over 26 days in the deepest forests of northern Ontario, a landscape strikingly similar to the New England woodlands where Eggers grew up. Trees like white pine and hemlock evoked a sense of vastness, awe, and depth. Canada's thriving forest industry forced the crew to explore remote, uncharted forests, posing a significant challenge for transporting supplies. Transporting the cast and crew to the set, who were staying in motels in the nearby town of Mattawa, was also a challenge. "It was incredibly inconvenient and challenging—there was no Wi-Fi, no cell service, and not even a bathroom," Eggers recalls. "That created a kind of magic in itself, because we were a group of desperate, scared people trying to survive in the wilderness—just like the Puritan family at the heart of this film."

The filmmakers were constantly juggling filming schedules. "It was a tough shoot," Eggers admits. "We were always looking for bad weather, so the exterior shots were constantly changing schedules. It was a nightmare." Blaschke adds, "90 percent of the time there's sun in the film, it's either necessary for the story or enhances it, like when Thomasin and Caleb are hunting wild animals in the woods and have a brief stroke of luck. But when the clouds come in, everything goes back to hell."

Overseas Production Notes Translation: (Inc.) Spirits Project Cooperation: Kiichiro Yanagishita

Magic Practiced, Witches Rescued

Text: Yoshiki Takahashi

Witches still exist. Some continue to operate as they did in the past, and some do not, but magic and witchcraft remain a powerful force in the 21st century.

The 20th century was a time when witches' reputation was greatly restored. Long feared and loathed, witches, with the rise of counterculture, began to be re-framed as mediums of nature and symbols of liberation from oppression. The feminine principle embodied by witches came to be celebrated as something that neutralizes oppressive, patriarchal Christian ideology, and they became symbols of the women's liberation movement alongside the Black Madonna and Lilith. The rise of neo-paganism, or Wicca, Witchcraft, Druidism, and other forms of revivalism is ongoing on a scale that cannot be ignored, with new witches being born every day all over the world.

Of course, magic only works in societies where its power is trusted. The tragic executions of witches and sorcerers still occur frequently in Africa and Southeast Asia, demonstrating that magic remains effective there. Curses can cause illness or death in societies where magic is effective. The setting of “The Witch” is 17th-century New England, a theocracy where the existence and effectiveness of magic were unquestionable. The Salem Witch Cases, which this work owes much to—famously the largest and most notorious witch trials in American history—are often described as the tyranny of self-righteous Puritans and a tragedy born of an oppressive society. However, interpreting it solely from a modern perspective would miss the true nature of the horror of an era when witches and sorcery posed a real threat to society. Do we truly understand the horrors felt by 17th-century New World Puritans? While it's fine to "rehabilitate" witches and Wicca, isn't it dishonest to dismiss the dark side of witchcraft?

“The Witch” was born from such questions about witchcraft. Despite its low budget, the film's insistence on recreating 17th-century New England as closely as possible was essential to conveying the sense of a community enveloped in witchcraft and curses. The primal, mystical power of the forest and darkness is lost the moment the bright lights of the cinematography shine upon it. The feeble light of a candle, like a prayer in

the face of overwhelming magic, is uncertain and unreliable. Forests, dividing small communities in pitch-black darkness, have been a source of fear since the dawn of human society (and still are, though opportunities to experience this have become increasingly rare). The dark and terrifying "forest" is the unsung protagonist of “The Witch”, the polar opposite of the idyllic, sexually ecstatic, utopian magical society depicted in “The Wicker Man” (1973).

“The Witch” also asks the question: is the fear of witchcraft and witches justified? The film concludes that it is, but adds the caveat that this fear is only justified to those who fear the dark power of witchcraft, making it a very valid statement.

Furthermore, if witches are condemned due to fear of witchcraft, then it is also valid for the story that witches can be redeemed through witchcraft. If those accused of witchcraft cannot be redeemed through witchcraft, then the meaning of witchcraft is

lost. Magic without practical benefits is nothing more than an illusion. Therefore, the depiction of "The Witch" had to be as realistic as possible, almost materialistic.

But can we, non-witches living in modern developed countries (I'm a Satanist, but not a witch), truly overcome the fear of witchcraft experienced by the 17th-century Puritans? According to one statistic, 57% of Americans believe in the existence of the Devil (YouGov, 2013). Considering the widespread use of all kinds of fortune-telling in Japan, it's clear that the situation in the United States is far from unrelated. Stories of unique exorcisms and "witch hunts" in which people lose their lives are commonplace, regardless of country or religion. People once hoped that advances in science and technology and widespread education would eliminate the fear of witchcraft, but this has not been the case. Witchcraft, which was supposed to be eradicated, secretly infiltrates everyday life, waiting for the moment it can be unleashed. Just like in 17th-century America, humans remain powerless in the face of witchcraft.

CAST & STAFF

WRITTEN & DIRECTED BY	Robert Eggers	監督・脚本：ロバート・エガース
PRODUCED BY	Jay Van Hoy	製作：ジェイ・バン・ホイ
	Lars Knudsen	ラース・カスダン
	Jodi Redmond	ジョディ・レドモンド
	Daniel Bekerman	ダニエル・ベッカーマン
	Rodrigo Teixeira	ロドリゴ・テイクセラ
CINEMATOGRAPHY BY	Jarin Blaschke	撮影：ジェイリン・ブラシケ
EDITED BY	Louise Ford	編集：ルイーズ・フォード
ORIGINAL MUSIC BY	Mark Korven	音楽：マーク・コーヴェン
CASTING BY	Kharmel Cochrane	キャスティング：カーメル・コクラン
PRODUCTION DESIGN BY	Craig Lathrop	美術：クレイグ・ラスロップ
COSTUME DESIGN BY	Linda Muir	衣装：リンダ・ミューア

THOMASIN	Anya Taylor-Joy	トマシン：アニヤ・テイラー＝ジョイ
WILLIAM	Ralph Ineson	ウィリアム：ラルフ・アイネソン
KATHERINE	Kate Dickie	キャサリン：ケイト・ディッキー
CALEB	Harvey Scrimshaw	ケイレブ：ハービー・スクリムショウ
MERCY	Ellie Grainger	マーシー：エリー・グレーンジャー
JONAS	Lucas Dawson	ジョナス：ルーカス・ドーソン

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EVIL TAKES MANY FORMS

THE
VVITCH
A New-England Folktale
PARTS & LABOR RT FEATURES BOOKS NEST ENTERTAINMENT MAIDEN VOYAGE PICTURES AND MOTT STREET PICTURES
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A ROBERT EGGERS FILM ANYA TAYLOR-JOY RALPH INESON KATE DICKIE HARVEY SCRIMSHAW ELLIE GRAINGER LUCAS DAWSON "THE WITCH" MARK KORVEN EDITED BY LOUISE FORD
CRAIG LATHROP JARIN BLASCHKE LINDA MUIR KHARMEL COCHRANE JOHN BUCHAN C.S.A. JASON KNIGHT C.S.A.
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ELEANOR COLUMBUS ALEX SAGALCHIK ALEXANDRA JOHNES JONATHAN BRONFMAN THOMAS BENSKI LUCAS OCHOA
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